



TELEVISION OF A LIFETIME

MUSIC IN ALL ITS GLORY

FARIDUR REZA SAGOR

From Chittagong came a flock of teenagers such as Nakib Khan from Souls, Ayyub Bachu, Kumar Biswajit, Topon Chowdhury, Nasim Ali Khan. At that everybody was singing "Mon shudhu mon chhuychhe" and "Tore putul er moto kore shajiye".

Nowadays apart from performing with the bands they are also giving out solo performance.

At that time the band Miles comprised of artists such as Manam Ahmed and artists like Hamin Ahmed and Shafin Ahmed, who were sons of famous Nazrul Sangeet artist Feroza Begum and legendary subcontinent composer Komol Dasgupta.

Lots of bands such as these used to perform regularly in Television.

From 1964 till this date nobody can deny the importance of television in

empowering and giving fame to music.

Another interesting fact is that music artist Kalim Sharafi and Sayed Abdul Hadi started their early career as a producer in television. Whenever an artist was not able to perform producer Sayed Abdul Hadi had to showcase his singing talent. This kind of incidence happened a lot.

As his songs used to be repeatedly showcased as filler, this only increased his popularity.

Thousands of children from different districts in Bangladesh used to participate in the program.

Earlier on this program was perfectly planned by television personality Mustafa Monowar. The producer Kazi Kayum and Ali Imam helped him out with the program. The reason behind mentioning this program is because through these we got lots of artists. Each of them were able to earn a name and success for themselves.

When we remember those artists, one name that comes up is that of the then child artist gold cup winner Tarana Halim, even though she is expert in law she is also brilliant for her acting and singing. Recent year's number one television, radio and movie playback artist Kanak Chapa was also a successful participant in the Notun Kuri program.

Everybody knows about Tarin and Ishita. In the award giving ceremony of Notun Kuri Ishita's performance as "Falani", a sad and misfortune teenage character bought tears into the eyes of the then president Hossain Muhammed Ershad who was sitting in the audience arena. Millions of television audiences were amazed to see such scene. The next day almost all of the newspapers published this incident. The character "Falani" bought Ishita lots of fame and credibility. The script for "Falani" was written by Lutfur Rahman Riton and the

acting direction for that character was done by Ferdousi Mojumder. Nowadays it is beyond our imagination to expect a well-known writer like Riton and an artist like Ferdousi Majumder to give acting direction to children drama. There are lots of astounding artists whose talent bloom out from the Notun Kuri program. Through their sheer talent they spread out this beautiful fragrance into the cultural part. They had also represented our Bangladeshi culture not only in our country but also in abroad as well.

Nowadays television has added various dimensions in terms of showcasing songs. Models are either dancing or acting to the tune of the song. Now it's up to the audience to react whether the quality of the song degrades or not.

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BENGAL CLASSICAL MUSIC FESTIVAL

NASHID KAMAL

During my late teens, I was returning home from Canada and took a stopover in Delhi. I stayed with my friends former Ambassador Raziul Hassan and wife and they took me to the Kamani auditorium. Through the night Pandit Jasraj's rendering of 'Khambaj Bahar' mesmerized my innocent soul, kept me wondering when will Bangladesh have such whole night concerts? My friends... artists Sujit Mustafa, Urmi De and danseuse Munmun, Anis were all there and they narrated their lives in Delhi, every night spent in joy and splendour with the variety of ragas, talas, dance, topped by cups and cups of tea in earthen-ware (Khuri), enriching their lives with every sip! I was jealous!

Four years back, Abul Khair Litu, with his team headed by the capable Luva Nahid Chowdhury, brought me back the joy of those nights spent in Delhi, Kolkata (Dover Lane), Allahabad, or whole nights in Stuttgart! Music was now at my door and the dawn could now begin with the 'Basant Mukhari' of Pandit Ajoy Chakroborty whom I had personally invited back in 1989. I had hosted the show in the Sheraton hotel and when he met Ferdousi Rahman, he said, "Oh you are my Guru from the radio! I have learnt 'ashey boshonto phulobone' from the radio show where you teach children". This time Ajoy Chakroborty presented an unusual composition in raga Bairagi, a morning raga which has only five notes, yet the brilliance of his permutation, combination, his rendering and above all, his oneness with God, made it so special. The 'bandesh' was coined as 'Allah mere man baso.' A universal plea which had so much 'arti', the soulfulness seemed like reaching the November sky. It was followed by the rendering of a Bangla song in rag Jogia, another special in which Nazrul Islam has

also written a song titled 'Keno go jogini gobheer obhimane'.

With the mention of Poet Kazi Nazrul Islam comes the spell bounding rendition of Dr. Rajan, her team of daughter and two grand-daughters (in violin). On the third night i.e. 29th November 2015, this team gave one of the best gifts to Bangladesh. After their renditions in Bageshree and Khambaj thumree, they presented the famous song (holi) by the National Poet Brojogopi khele holi and what a rendition, what an identical mimicry of the 'gayaki' style for which the Rajan family deserves

education and beauty). Last year, we heard her crisp Bageshree, a year before 'Madhuvanti', followed by the thumree 'Rangee sari chunari' and the whole of Dhaka music lovers fell in love with her. I find that each year she is growing, she sang raga Malkaus and gave us sample demonstrations of what Ustad Bare Ghulam Ali Khan had handed down, shifting her scales, making the next note her 'sa' and singing the same raga. When she perfects it, it will be a master addition to her already bulging repertoire, God Bless this creative 'child prodigy'.

covering the musical universe with various combinations and then Tagore's 'akash bhora shurjo tara'.

My personal favourite is Shubha Mudgal. In her bright pink sari, when she appeared on stage at around 3.30 am, the entire area lit up with her glow. Raga Bhatiyar, with a brilliant ektaal and teental, the latter giving a beautiful bandesh starting from the 'some' 'Kahe karata rar', 'Why are you creating havoc, I have explained many times. When I go to fetch water, often you hinder my stance, I feel like complaining to Yashoda. Next



special mention. Last year, we had artist singing another Nazrul song 'Amar kalo meye rag koreche.'

Kaushiki was in her early teens in 1989 when I had invited them to perform in Dhaka. She had sung in Hotel Sheraton and at fourteen, her rendition was that of a genius! They had travelled to Mymensingh to see their native village. Today she stands tall as a native from Mymensingh (which she proudly announced on Zee Bangla) and sings with an innocence and beauty, only comparable to the deity Saraswati (in

Dr. Balmurali Krishna, another 'child prodigy' who started singing at the age of 9 and wrote 72 ragas at the age of 16, entered the stage. He had to be assisted by two of his students. When his voice reached the microphone, it needed no help; it captured the heart of the millions, gorging the hemisphere with its roar. His duo with flautist Ronu Majumder added another dimension to the maestro's rendering. Reminded me of another time when he performed in the National Museum, singing a raga with three notes alone, covering four scales,

came the ragmala, which was taught to her by her Guru. This ragmala has lines from several ragas, each included in the garland keeping the linguistic flair intact. 'Imon kalyan howe tero' started and I had died and gone to heaven. Ramkeli in madhylaya and Bhairavi thumree followed next, when the dawn broke and azaan was almost imminent. All in the same tune, call for prayers and those through the ragas.

The writer is an academic, Nazrul exponent and writer.



LIFE'S LYRICS

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